**Bakersfield College**

**Program Review – Annual Update 2015**

**I. Program Information:**

Program Name: **Music** (a segment of the Performing Arts Department culminating in an ADT in Music or AA in Music [pre-2015 catalog rights])

Program Type: [x]  Instructional [ ]  Student Affairs [ ]  Administrative Service

***Bakersfield College Mission****:* Bakersfield College provides opportunities for students from diverse economic, cultural, and educational backgrounds to attain Associate and Baccalaureate degrees and certificates, workplace skills, and preparation for transfer. Our rigorous and supportive learning environment fosters students’ abilities to think critically, communicate effectively, and demonstrate competencies and skills in order to engage productively in their communities and the world.

Describe how the program supports the Bakersfield College Mission: The Music program supports the college mission by providing “opportunities for students from diverse economic, cultural, and educational backgrounds to attain Associate ... degrees…, workplace skills, and preparation for transfer.” The program offers a wide array of music appreciation and music literature courses, as well as genre specific performance ensembles, such as history or appreciation of Western art music, appreciation of jazz, history of rock and roll, and a course about the music of world cultures. These courses address diversity directly, giving students an opportunity to explore many aspects of many cultural heritages. Also, the Music program is now in the second year (first and second cohort) of offering an Associate Degree for Transfer (ADT), which includes a college funded individual lesson component (called applied music) that allows the program to better serve economically disadvantaged students pursuing a degree in music. The applied music program is a prime example of a “rigorous and supportive learning environment [that] fosters students’ abilities to think critically, communicate effectively, and demonstrate competencies and skills.” Many Music program graduates and former students have completed bachelor degrees and beyond, a number of whom now teach the next generation of young musicians here in Bakersfield and Kern County, showing their ability to “engage productively in their communities and the world.”

The Music program also advances the vision of Bakersfield College by contributing “to the intellectual, cultural, and economic vitality of the community it serves.”

Further, the Music program touches on many of the core values of Bakersfield College such as:

* **Learning:** The Music program clearly “fosters curiosity, inquiry, critical thinking, and creativity within a safe and rigorous environment.” And no one that has been to one of our choir concerts could deny the ability of those events to give “voice and power to all people.”
* **Integrity:** The very nature of group performance, whether vocal or instrumental, “places the collective wellbeing and health about the self.” Students learn to be accountable, not just for their own good, but for the good of the group. Such an environment also inevitably “teaches us to trust each other’s vision” as the group strives to communicate collectively the artistic intent of the composer and themselves.
* **Wellness:** Making music is a natural and healthy expression of emotion, a far more constructive channel for pent up emotion than so many destructive alternatives, improving “all aspects of the individual and the society including the mind, body, and spirit.”
* **Diversity:** The Music program’s diverse array of music appreciation courses covering Western art music, jazz, rock and roll, and most especially world music provide the “multiple perspectives [that] lead to a better education and knowledge of the world.” Additionally, our multi-cultural concert programming allows for “listening and witnessing different experiences” in ways that can expand the community’s capacity to embrace diversity.
* **Community:** A musical ensemble is a community in and of itself. However, though these ensembles and their performances “we maintain strong ties with the surrounding community.”

Program Mission Statement: The Bakersfield College Music program is an essential part of BC’s commitment to being a “comprehensive college.” Its mission is to provide multi-cultural learning and performance opportunities necessary for the aesthetic, intellectual, emotional, and cultural well-being of the college and its community by offering a comprehensive lower division program in music, which includes as educational experiences high quality performances.

**II. Progress on Program Goals:**

1. List the program’s current goals. For each goal (minimum of 2 goals), discuss progress and changes. If the program is addressing more than two (2) goals, please duplicate this section.

|  |  |  |  |
| --- | --- | --- | --- |
| **Program Goal** | **Which institutional goals from the Bakersfield College Strategic Plan will be advanced upon completion of this goal? (select all that apply)** | **Progress on goal achievement****(choose one)** | **Comments** |
| 1. Add fulltime faculty position in instrumental and commercial music. | [x]  1: Student Learning [x]  2: Student Progression and Completion [ ]  3: Facilities [ ]  4: Oversight and Accountability [ ]  5: Leadership and Engagement  | [x]  Completed: Fall, 2015 (Date) [ ]  Revised: \_\_\_\_\_\_\_\_\_\_ (Date)**[ ]** Ongoing: \_\_\_\_\_\_\_\_\_\_ (Date) | Tenure track position in commercial music hired. Fulltime temporary instrumental music position also hired. Although this temporarily completes this goal, issues remain. The instrumental instructor has excellent skill and experience teaching pageantry/competitive music ensembles (drumline, marching band, etc), but does not meet the minimum qualifications to teach those courses requiring a master's degree in music. A permanent solution to this staffing need should be an individual that meets the master's degree requirement. |
| 2. Add fulltime classified position of stage manager/theatre technician | [x]  1: Student Learning [x]  2: Student Progression and Completion [x]  3: Facilities [ ]  4: Oversight and Accountability [ ]  5: Leadership and Engagement  | [ ]  Completed: \_\_\_\_\_\_\_\_\_\_ (Date) [ ]  Revised: \_\_\_\_\_\_\_\_\_\_ (Date)**[x]** Ongoing: \_\_\_\_\_\_\_\_\_\_ (Date) | The absence of a full-time classified theatre tech results in an exposure to liability in the SPArC due to under-supervised students in potentially dangerous areas; accelerated damage to the facilities and equipment in the SPArC, an exceptionally valuable campus asset; and loss of income due to lower utilization of the facility by outside entities. |

1. List new or revised goals (if applicable)

|  |  |  |
| --- | --- | --- |
| **New/Replacement Program Goal** | **Which institutional goals will be advanced upon completion of this goal? (select all that apply)** | **Anticipated Results** |
| **Complete the curriculum for and begin offering a Commercial Music Certificate of Achievement (CA)** | [x]  1: Student Learning [x]  2: Student Progression and Completion [ ]  3: Facilities [x]  4: Oversight and Accountability [x]  5: Leadership and Engagement  | **Improved assessed learning. Commercial curriculum and acquisition of recording technology will enhance student job skills in music. Improved oversight of SPArC facility and equipment** |
| **New/Replacement Program Goal** | **Which institutional goals will be advanced upon completion of this goal? (select all that apply)** | **Anticipated Results** |
| **Add fulltime tenure track position in instrumental music that meets Music minimum qualifications (Master's degree in Music)** | [x]  1: Student Learning [x]  2: Student Progression and Completion [ ]  3: Facilities [x]  4: Oversight and Accountability [x]  5: Leadership and Engagement  | I**ncreased enrollments in instrumental ensembles through improved recruitment. Improved course offerings, quality of performances. Increased degree completion by instrumental students. Increased FTES generation by increasing the number of staffed general education courses.** |

**III. Trend Data Analysis:**

Highlight ***any significant changes*** in the following metrics and discuss what such changes mean to your program.

1. Changes in student demographics (gender, age and ethnicity).

The Music program persists as a popular choice for male students, which has been a constant over the last 5 years. In 2014-15, male students populate the music program at a rate 22% greater than the college at large. Since male students retain and succeed at slightly higher rates than female students, this could contribute to our generally high success and retention rates, although female students succeed in music courses at a 68% rate as compared with the 67% rate for the college at large in the previous five-year span (2010-11 to 2014-15).

The Music program population is also skewed significantly toward the 19 and younger population as compared with the college at large, with 47% of music students falling into this category as opposed to only 26% collegewide. This too, has implications for success and retention, for though this young demographic retains at the same rate in the program and collegewide, the collegewide success rate for this demographic is only 65% compared to 69% for the Music program. Music courses often involve interactive learning combined with a sense of belonging, as in the case of performing ensembles. This may account for both the attraction of “under 20s” to the program and for their relatively higher success rate in it.

As for ethnicity, the Music program almost perfectly mirrors the collegewide distribution, retention, and success rates for each identified group (see attached).

1. Changes in enrollment (headcount, sections, course enrollment and productivity).

9.5% of all students at Bakersfield College took a music class in 2014-15, a 15% increase over the previous year. The number of sections of music classes rebounded significantly to 82 after a five-year low of 69 in 2013-14. Unlike the drop in 2013-14 that was primarily due to the changes in repeatability regulations, the increase reflects mainly additional general education course sections. Students per section in 2014-15 remained fairly steady with 41 compared to 42 in the previous year. 2014-15 was the high point in FTES generation over the last 5 years at 349.8, which is an increase over the previous year of 16%. We are a growing faculty, so this translates into a relatively high productivity number, 18.9, which remains 12.5% higher than the collegewide face-to-face average of 16.8 (our program does not currently offer online instruction so this compares apples to apples). It is important to point out that this lower productivity (18.9) compared to last year's 21.8 is due to the implementation of our individual instruction component of applied music. Despite providing individual lessons, our program remains higher in productivity than the campus average (16.8).

1. Success and retention for face-to-face, as well as online/distance courses.

The Music program does not offer distance education courses, but our program success and retention numbers track almost identically with the campus average.

1. Changes in the achievement gap and disproportionate impact (Equity).

The Music program lags slightly behind the campus average in success for African American (42% for music vs 49% for BC) and American Indian (61% for music vs 62% for BC) populations, with retention numbers in each case within 1% of the campus average. In each case the sub-population is a very small percentage of the total students served by the program. However, having noticed this difference in the data, we can now begin to look for strategies to narrow the gap, particularly for African American students which is statistically more pronounced. For Asian/Philipino/Pacific Islander, Hispanic, and White students, the music program beats the campus average for retention and success by one or more percentage points.

1. Other program-specific data that reflects significant changes *(please specify or attach)*.

Degree Outcomes for MUSC B4C (capstone course) Since 2012:

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | Date of course | Last Name | First Name | MUSC degree (yes/no) | MUSC Courses remaining  | Last semester attended | Other degree awarded |
|  | Fall 2012 | Aguirre | Richard | No | None | Fall 2013 | XFR to CSUB in Music |
|  | Fall 2012 | Baker | Shelby | No | None | Changed major | 1 yr certificate |
|  | Fall 2012 | Boucher | Chris | No | None | continuing |  |
|  | Fall 2012 | Foth | Olivia | No | B21A, B5A, B5B | Changed major |  |
|  | Fall 2012 | Guerra | Zachary | No | 1 perf, B5B, B21AB | Changed major |  |
|  | Fall 2012 | Gutierrez  | Armando | No |  |  | AS 2015 Industrial Tech  |
|  | Fall 2012 | Hubbard | Andrew | yes (2014) |  |  |  |
|  | Fall 2012 | Kennedy | Anna | yes (2013) |  |  |  |
|  | Fall 2012 | Liles | Rachel | yes (2014) |  |  |  |
|  | Fall 2012 | McAuliffe | Richard | yes (2013) |  |  |  |
|  | Fall 2012 | Morgan | Andrew | yes (2014) |  |  |  |
|  | Fall 2012 | Murillo | Omar | no | None | continuing |  |
|  | Fall 2012 | O'Hearn | Michael | no |  |  | AA 2013 English |
|  | Fall 2012 | Parent | Julian | no |  |  | AA 2014 Psychology |
|  | Fall 2012 | Reynaga | Christine | yes (2013) |  |  |  |
|  | Fall 2012 | Santos | Jorge | no | None | continuing |  |
|  | Fall 2012 | Taylor | Rosaleigh | no | None | Spring 2015 | XFR to CSUF in Music |
|  | Fall 2012 | Whitehead | Whitney | no | None | continuing |  |
|  | Fall 2012 | Wilson | Jeannette | no | B5A, B5B | continuing |  |
|  | Fall 2013 | Baca | Eduardo | no | None | continuing |  |
|  | Fall 2013 | Baker | Rachel | no | only B5B, B4C, B14 completed | continuing |  |
|  | Fall 2013 | Carrasco | Samuel | no | B5B, B21A, B21B | continuing |  |
|  | Fall 2013 | Garcia | Enrique | yes (2015) |  |  |  |
|  | Fall 2013 | Herder | William | no |  | Changed major |  |
|  | Fall 2013 | Johnson | Alyssa | yes (2013) |  |  |  |
|  | Fall 2013 | Lee | Brian | no | B21A, B21B | continuing |  |
|  | Fall 2013 | Magana | Brian | yes (2015) |  |  |  |
|  | Fall 2013 | Mccaslin | Amanda | yes (2015) |  |  |  |
|  | Fall 2013 | McDaniel | Stephen | no | B21A, B21B |  | XFR to CSUB in Music |
|  | Fall 2013 | Pagalan | Richard  | no | None | continuing |  |
|  | Fall 2013 | Perez | Jesus | no | B5A, B5B | continuing |  |
|  | Fall 2013 | Rodriguez | Lawrence | no | B7 (two semesters) | continuing |  |
|  | Fall 2014 | Aguilar | Oscar | yes (2015) |  |  |  |
|  | Fall 2014 | Aguilar | Samuel | no | None | Changed major |  |
|  | Fall 2014 | Audie | Meelad | no | B5B | continuing |  |
|  | Fall 2014 | Colley | Victoria | no | None | continuing |  |
|  | Fall 2014 | Cranston | Lezlie | no | None | continuing |  |
|  | Fall 2014 | Freeman | Quinton | no | None | continuing |  |
|  | Fall 2014 | Hernandez  | Jose | yes (2015) |  |  |  |
|  | Fall 2014 | Hill | Nicolas | no | B4C, B5B | continuing |  |
|  | Fall 2014 | Madrid | David | no | None | continuing |  |
|  | Fall 2014 | Moreno | Brenda | yes (2015) |  |  |  |
|  | Fall 2014 | Trujillo | Marcelino | yes (2015) |  |  |  |
|  | Fall 2014 | Unruh | Braden | no | B5B | continuing |  |
|  | Fall 2014 | Zanoff | Adam | no | B5B | Spring 2015 | XFR to CSUN in Music Industry |

Since Fall 2012, 45 students have taken (or retaken) MUSC B4C Intermediate Theory--Contemporary Materials, the most challenging academic music course and the capstone course for the music major.

After transcript analysis of those 45 students, the following positive outcomes emerged:

* 14 earned an AA in Music (based upon transcript analysis, KCCD data report shows only 13) (31%)
* 4 earned an AA, AS, or certificate in another discipline (09%)
* 4 transferred to a CSU without a degree (09%)
* 5 changed majors (11%)
* 18 are continuing at BC toward a music degree with 3 or fewer major requirements remaining (40%)
* 1 is continuing at BC toward a music degree with more than 3 courses remaining (02%)

In fall 2015, 16 students are part of the first cohort of Music ADT students. These students have completed the freshman requirements of the ADT and are on track to complete the sophomore requirements this spring. With the additional 18 students nearing completion of the AA or ADT from previous years as shown above, **the potential number of music degrees earned in 2016 could well exceed 16, the total degrees earned (according to KCCD provided data) over the previous five years combined**.

The second cohort of Music ADT students includes 22 students beginning their freshman series of courses having passed the audition to be admitted to the MUSC B7 Applied Music course. The remaining 29 students enrolled in the Applied Music course (49 students total) are either part of the first cohort of ADT students or students that qualify for the Music AA degree rather than the ADT that have chosen to participate in the Applied Music course to improve their chances of transferring to their desired transfer institution.

The Music program experienced unprecedented growth in FTEF and faculty head count as a result of the ADT degree and the Applied Music requirement. The FTEF grew from 14.1 to 18.5 in one year (2013-14 to 2014-15), which is a 31.2% growth rate. Faculty head count grew from 10 full and part-time faculty, in

2013-14, to 28 (as of Fall, 2015), which is a 180% growth rate.

**IV. Program Assessment (focus on most recent year):**

1. How did your outcomes assessment results inform your program planning? Use bullet points to organize your response.
* Results support the adoption of the ADT and the addition of the applied music (individual lessons) component. Our planning now also includes ensuring the availability of individual instructors for each instrument type. 8 additional part-time faculty were hired over the summer for this purpose.
* Results also support the importance of classroom technology availability in each instructional space. See narratives below.

The addition of Applied Music lessons (MUSC B7 Applied Music) in 2014-15 dramatically improved the level of individual preparedness and technical proficiency of the instrumental students in our performing ensembles. As a result, learning outcomes for performance courses were addressed at a much higher level than ever before, particularly with regard to the interpretation of aesthetic details, understanding historical contexts of concert repertoire, and cultivating a successful and highly polished group performance.  ***Kris Tiner, Jazz Ensemble director and adjunct faculty member***

I use the first few weeks of the course to build foundation--basic musical concepts (melody, rhythm, meter, timbre) and music vocabulary, as well as an introduction to Western musical instruments and voices.
Student performance on the assessment [of this outcome] was surprising--at least half of my students in any semester routinely scored less than 50% (22 out of 44 answers possible). Even if I allowed for some confusion as to which instruments were actually depicted in the illustrations, the scores were unacceptably low.
This deficiency continued throughout the semester: students who could not make distinctions among members of the same instrument family (e. g. strings or brass) or some who would state a guitar was being used when in fact it was a piano, or who would state there were instruments playing when in fact it was unaccompanied voices.
I began to ask students if they had ever seen various instruments and, especially, had seen those instruments being played. Many responded they had not. I realized that when listening to music, many students had no accompanying mental image of what was occurring--they "heard" a violin, but they could not "picture" the action, something, I, as a musician, took for granted. They were, in fact, only half listening.
I have switched to using videos as much as possible, mostly from YouTube, but also other sources (including some occasionally provided by the publisher), to give the students a complete idea of what they're hearing.
While there are still students who continue to have difficulty in this area, the number of students unable to master this topic has been dramatically reduced. This semester, out of 49 students completing this same assignment only 3 scored lower than 50%. ***Susan Scaffidi, adjunct faculty member***

1. How did your outcomes assessment results inform your resource requests? The results should support and justify resource requests.

Resource requests are based upon assessment results as well as trend data information and the expertise of faculty, staff, and administration. These include sustained support for the instrumental music position currently covered as fulltime one-year temporary, acquisition/replacement of instructional equipment (instruments, audio-visual, technology, classroom furniture). Our assessments reveal that audio-visual equipment makes a difference in student success; that individual instruction improves student success in multiple courses; and that successful students need quality equipment to maintain that success.

Instructional Programs only**:** How do course level student learning outcomes align with program learning outcomes?

All music courses have SLO’s that are explicitly or implicitly tied to the following program outcomes:

1. Demonstrate the ability to recognize, describe and/or effectively produce various components of music including elements of pitch and rhythm. Assessment: Written and performance examinations and homework.
2. Demonstrate an understanding and appreciation of the ways in which arts reflect historical, intellectual, and cultural contexts, as well as aesthetic tastes. Assessment: Written examinations. Concert reports. Essays. Written homework.
3. Demonstrate through successful group and individual performance acquired musical skills and knowledge appropriate to lower-division major preparation. Assessment: Observed competency in public and in-class performance.

For example, all general education music courses, e.g. music appreciation courses, some music theory courses, address the content of numbers 1 and 2 above. Performance courses will typically address all three.

1. How do the program learning outcomes align with Institutional Learning Outcomes?

**Think critically:** addressed in the attainment of all three of the above program outcomes in some way. For example, critical thinking is necessary to process written notation into sounds on an instrument or voice and the effective production of these sounds must also be filtered through and synthesized with historical/stylistic knowledge of performance practice appropriate to the music at hand.

**Demonstrate competency:** addressed in the attainment of all three of the above program outcomes in some way. For example, students must be competent in playing/singing in tune and in rhythm in order to pass required course work (1) and effectively perform (3). Historical/cultural competency is also necessary for successful musicians (2).

**Engage productively:** addressed in the attainment of numbers 2 and 3 of the above program outcomes, though difficult to assess. Certainly public performance is a form of civic engagement. Additionally, students who understand and appreciate “the ways in which arts reflect historical, intellectual, and cultural contexts, as well as aesthetic tastes” are more likely to be aware and engage outside themselves in the broader aspects of society.

***Institutional Learning Outcomes***:

*Think: Think critically and evaluate sources and information for validity and usefulness.*

*Communicate: Communicate effectively in both written and oral forms.*

*Demonstrate: Demonstrate competency in a field of knowledge or with job-related skills.*

*Engage: Engage productively in all levels of society – interpersonal, community, the state and the nation, and the world.*

"I composed these brief summaries of the institutional outcomes." John Gerhold

1. Describe *any significant changes* in your program’s strengths since last year.

We have built upon our strengths to include:

* Diverse, high quality public performances: Choir, Band, Jazz Ensemble, Drum Line, Orchestra, the addition of student solo recitals (applied music) and the addition of a return of the Renegade Marching Band.
* C-ID approval of all ADT required courses resulting in a very high degree of articulation with the CSU system.
* Use of instructional technology has expanded to apply to all offered courses in some way. Particularly impacted in a positive way are the piano courses (MUSC B5AB) and the music lab courses (MUSC B230ABC) due to the new equipment acquired as part of the SPArC remodel. This equipment will also benefit the ensemble performance courses now housed in the SPArC.
* Retention, success, and productivity data well above the college average (see data discussion).
* Highly engaged faculty in campus and community initiatives (Mission review, ILO development, Accreditation, Academic Senate, Music Association of California Community Colleges [MACCC}, C-ID, Kern County Music Educators Association [KCMEA], CSUB, feeder high schools, Bakersfield Symphony and Youth Symphony, etc.).
* A thriving applied music course that currently consists of 49 auditioned students supported by more than 15 faculty. These students are also required to participate in a performing ensemble and in music theory courses in order to qualify for the program, thereby increasing the efficiency and quality of these courses.
1. Describe *any significant changes* in your program’s weaknesses since last year.

We are making headway in addressing our weaknesses as outlined in last year’s document, in some cases with requests in this year’s document. Here are the weaknesses we previously identified with a summary of our progress.

* Lack of fulltime faculty member responsible for instrumental music program

We have hired a fulltime one-year temporary faculty member in instrumental music. This individual will be able to advance our programs in pageantry/competitive music ensembles but will not provide additional support for our programs in concert music performance (as required by the ADT) due to minimum qualifications limitations. We will need to address both the temporary nature of this assignment and the minimum qualifications issue in order to truly say we have corrected this weakness.

* Need for fulltime theatre technical staff to support music, theatre, and outside events in SPArC

This was addressed in 2013-14 and 2014-15 program review documents with a position request and was supported by FCDC/CSEA (top five vote-getter in 2013 and top overall vote getter in 2014), though it is as yet unfunded. Now that the building is in use, this request is URGENT.

* Lack of commercial music component (music business course, recording and engineering courses)

Josh Ottum was hired to a tenure track position this summer. He is already addressing this weakness with new curriculum, a new Certificate of Achievement proposal, and a list of necessary equipment included in this document.

* Low graduation rate

As mentioned above, the graduation rate for the Music program is in position to radically improve in 2016. In fall 2015, 16 students are part of the first cohort of Music ADT students. These students have completed the freshman requirements of the ADT and are on track to complete the sophomore requirements this spring. In addition, there are 18 students nearing completion of the AA or ADT from previous years as shown in section III.E. above, **the potential number of music degrees earned in 2016 could well exceed 16, the total degrees earned (according to KCCD provided data) over the previous five years combined.**

1. If applicable, describe any unplanned events that affected your program.

**V. Assess Your Program’s Resource Needs:** To request resources (staff, faculty, technology, equipment, budget, and facilities), please fill out the appropriate form. <https://committees.kccd.edu/bc/committee/programreview>

1. Human Resources and Professional Development:
2. If you are requesting any additional positions, explain briefly how the additional positions will contribute to increased student success. Include upcoming retirements or open positions that need to be filled.

**Full-time instrumental music instructor.** The Music program has long needed a full-time faculty member to teach within and lead its instrumental music component. Filling this void will increase student success by providing instrumental students access to a faculty member during day hours and throughout the week. Currently, instrumental students only have access to most ensemble conductors (all of whom are adjunct faculty) at the evening rehearsals and before and after scheduled class meetings. Although a full-time faculty member would not take over instruction of all of the ensembles (which include Concert Band, College Orchestra, Jazz Ensemble and Drum Line [Drum and Bugle Corps and Marching Band proposed]), such a faculty member would be responsible for coordinating the instrumental offerings and supporting the students in them. Additionally, this individual would be tasked with coordinating with high school feeder programs to recruit students and publicize our programs. He/She would also have their office in the SPArC, providing additional supervision and security for the facility.

This academic year (2015-16) the department enjoys the services of a one-year temporary full-time instructor with exceptional expertise in pageantry/competitive music ensembles. This individual, who meets the minimum qualifications for Commercial Music (no master’s degree) has responsibility for the Concert Band, the Drumline, the Golden Empire Drum and Bugle Corps (a soon-to-be-approved new course) and the Marching Band (also soon-to-be-approved curriculum). Unfortunately, of these ensembles, only the Concert Band transfers to CSU/UC as meeting the ensemble requirement for a music major. Instrumental music majors must take concert-oriented ensembles such as concert band, orchestra, and jazz ensemble to complete the ADT in Music. Such ensembles are best led by individuals with specific training and expertise in concert music, which usually means meeting the minimum qualifications for Music (master’s degree in music required). This is our current area of significant need. In a perfect world, we would have full-time faculty for both of these functions, given our current growth rate (15% more head-count students in 2014-15 over 2013-14—9.5% of the entire BC student population). However, this request focuses on an instrumental music instructor to coordinate our concert program (with a master’s degree), who may then also teach additional general education music courses.

**Full-time theatre technician/stage manager (classified).** This position will allow the SPArC to become a focal point of the greater Bakersfield community by supporting the use of the two theatre spaces for community and campus events. The current 1-19 hour Theatre Technician position can only minimally support Performing Arts programs due to time constraints and the limited scope of the job classification. This position will generate revenue and help pay for itself by allowing the college to host outside events that will pay rent—currently $81/hr for the theatre space itself (indoor or outdoor) plus $34/hr each for custodial and/or technical support. The position will save resources by supervising the use of the facility and equipment, thereby reducing damage and replacement costs. Such supervision will also make the facility safer and more secure for students, staff, and the public. Further, the position will strengthen the ability of the Performing Arts Department to meet the needs of students relative to the newly state approved AA-T degrees in both Theatre and Music by allowing for more and better performance opportunities. By improving our ability to hold performances on-campus rather than off-campus, the position will also add to Bakersfield College’s century-old tradition of serving as a cultural hub of Bakersfield and the surrounding areas.

In addition, the SPArC comprises tens of thousands of square feet of instructional and performance space, some of which in isolated areas that require supervision to ensure the safety of students and staff and security for expensive, newly acquired equipment and instruments. In Fall, 2015 we have already had an incident of forced entry into the faculty office space PAC 05. The overall public investment in the SPArC renovation is more than $16,500,000. New audio and lighting equipment in the Indoor Theatre and Outdoor Amphitheatre account for some millions of that total. In addition, the Furniture, Fixture, and Equipment (FF&E) budget for the building was over $300,000 spent on new pianos, keyboards, computers, furniture, projectors, and monitors. This investment will quickly be squandered without adequate supervision.

**Increase Choral Accompanist Position from .350FTE to .435FTE (classified).** At the time the choral accompanist position was most recently vacated at the end of AY2013-14, this position only supported the two choirs and was paid at 14 hours per week. As the choirs at that time rehearsed 8-10 hours per week, this assignment allowed for both practice time and performances outside of class time to be compensated.

When the current accompanist was hired at the beginning of AY2014-15, the nature of the position changed to include accompanying for the voice class and the applied music class (6 additional class hours per week) for a total of 14 hours per week actually with students and faculty in class.

This problem is compounded by the evolving complexity and demands of accompanying for the applied music course. The class consists of 49 students, each a soloist. The more than 25 voice students are required to learn a minimum of six pieces per semester--the more advanced the student; the higher the degree of difficulty of the music. This is 150 pieces to learn just for the singers. The instrumentalists pose additional challenges. Many instrumentalists study extended works such as sonatas and concertos in which a single selection might be 10 minutes long and run for 10 or more pages. These pieces are extremely technically difficult for a pianist and require hours and hours of practice. As a result, including the repertoire for the two choirs, the accompanist learns and performs more than 12 hours of music per semester or to put it differently, more than 500 pages of written music.

Students in the applied music course, and therefore the accompanist as well, play in a recital each semester (this is divided into two, 2-hour concerts). Also each student must play a final exam with the accompanist for a jury of music faculty, which is another two 8-hour days of exams to play. Further, the department auditions students to join this program, which is another 2-4 hours of playing for the accompanist (plus learning the music ahead of time). These auditions are scheduled to occur on Saturdays four times per year.

Expanding this assignment from 14 to 19 hours per week and increasing the number of months to 11 much more accurately captures the departmental need, hours, and duties of the position. This adjustment is essential for student success in the program and for students to be able to complete the ADT. Our request is that, if approved, this adjustment be implemented prior to the 2016-17 budget year if at all possible.

1. Professional Development:
2. Describe briefly the effectiveness of the professional development your program has been engaged in (either providing or attending) during the last year, focusing on how it contributed to student success.

John Gerhold continues to serve as an executive officer of MACCC (Music Association of California Community Colleges). In addition to attending the annual conference, Dr. Gerhold was called upon to work directly with the ASCCC (Academic Senate of California Community Colleges) and the CCC Chancellors Office on issues related to the Music TMC and continues to serve as a resource for BC and statewide community college music faculty on issues ranging from music curriculum development, the Music ADT, and C-ID certification of music courses.

1. What professional development opportunities and contributions can your program make to the college in the future?

Contact “with the outside world” remains an important resource to the continued success of the Music program. Continued participation with MACCC, ACDA, and other regional and national associations keeps the faculty abreast of innovations and changes in regulations, allowing the program to keep current and best serve students. Particularly important is providing these opportunities to the new faculty. Josh Ottum has already made a connection with MACCC commercial music representative and C-ID commercial music FDRG leader Andrew Maz of Cerritos College. Additional contact with such knowledgeable professionals and attending conferences and meetings on this topic will help ensure that BC's new program is "state of the art."

Jennifer Garrett, Tim Heasley, and Kris Tiner all make themselves and their student ensembles available to the college to support various initiatives, meetings, and events with energizing and uplifting music. Concerts held in the SPArC Indoor Theatre serve the cultural needs of students, staff, faculty, and the community.

1. Facilities:
2. How have facilities’ maintenance, repair or updating affected your program in the past year as it relates to student success?

Completion of the SPArC has had a major effect on student success. Students rehearse, practice, and perform in spaces specifically designed for that purpose. Clearing out FA 73D and 73E for use as teaching studios for the applied music program has also resulted in major benefits. The applied music program now consists of 49 participating students--up from 28 students last fall.

1. How will your Facilities Request for next year contribute to student success?

We are requesting equipment to support the new certificate of achievement (CA) program in commercial music. In addition, we are requesting sound proofing for PAC 115 and 115B in order for these rooms to serve as recording spaces for this program. We expect the commercial program to serve dozens of students and lead to a high percentage of reportable "completions" in less than two-years. Additional and replacement classroom furniture for FA 60 and FA 65 will allow for larger class sizes and a more conducive learning environment. Please correct/improve the sound quality and signal strength coming from the installed computers in PAC 02 and 08. The ceiling mounted speakers do not emit enough sound to make this a useful teaching tool in a music classroom.

C. Technology and Equipment:

1. Understanding that some programs teach in multiple classrooms, how has new, repurposed or existing technology or equipment affected your program in the past year as it relates to student success?

Summer upgrades to PAC 115 (rewiring and furniture repositioning) will very likely positively impact student success (now that it is finished). We will be able to assess that more conclusively after a semester or two. Many thanks to IS staff for their assistance on this project.

1. How will your new or repurposed classroom, office technology and/or equipment request contribute to student success?

The Music program is the primary user of FA 65 and FA 60. These two classrooms host media intensive coursework and yet have very antiquated equipment. FA 65 uses an old ceiling mounted projector used for showing concert video, films, etc. This system needs to be replaced, preferably with a similar system, since the room is large and images from a wall mounted, short-throw projector are rather small. FA 60 is making do with a "COW" (computer on wheels). Again, the nature of the instruction that takes place in this room is media intensive. High quality sound and images are essential to student success. Each of these rooms serves classes of 60 or more students per section. Upgrades to the rooms will serve as many as 1380 students PER WEEK during a typical instructional week.

PAC 08 and 02 (band room and choir room respectively) still need work on the sound systems connected to the installed computers. Remember, these are music teaching spaces--high quality sound is ESSENTIAL for student success.

**The acquisition of various components of music technology will allow students to develop the skills necessary for success in the music industry. This list of equipment has been custom designed to be the most up-to-date and 'future-proof' technology available, simultaneously allowing students to engage with world-class technology while offering longevity before future gear acquisition will prove necessary.**

1. Discuss the effectiveness of technology used in your area to meet college strategic goals.

**[x]  1: Student Learning** Students learn better in an environment where the equipment works and addresses their learning styles. Assessment has revealed the importance of visual presentation of musical information to improve student success.

**[x]  2: Student Progression and Completion** Technology equipment is central to student success in completing the ADT in Music--especially in the PAC 115 Music Lab, but also in the rehearsal rooms (PAC 02 and 08) and the academic classrooms (FA 65 and 60). Funding for the necessary equipment to offer the Certificate of Achievement in Commercial Music will offer students a new clear pathway to a career in the music industry without necessarily becoming musicians.

**[x]  3: Facilities** Proposed software solutions intended to improve the scheduling of the campus facilities (including the SPArC) will help to maintain that facility. Currently Jennifer Garrett manually maintains the music and theatre calendars and assists the Events Planning Office with this task.

**[x]  4: Oversight and Accountability** As mentioned above, the software solution for scheduling will allow for better oversight and accountability.

**[x]  5: Leadership and Engagement** Technological support allows the Music program to do what it does best--engage the community and present a high-quality, positive image for the college through concerts, festivals, and presentations for our students, staff, faculty, and community.

D. Budget: Explain how your budget justifications will contribute to increased student success for your program.

The bulk of our budget requests involve instructional equipment, both new equipment for the commercial music program and replacement equipment for existing performance groups and classrooms. We have already seen how a first class facility contributes to student success. However, it is both limiting and demoralizing to work in a first class facility with 60 year old, broken, past-its-useful-life instruments and tools. We built a building that can become a focal point of the Bakersfield Community. We cannot build programs worthy of that space using the decrepit equipment that was purchased in 1955 for the building when it was new.

We will be requesting a significantly larger operating budget for 2016-17. Our 2014 Annual Update included a request for significant increases to support the program, which were not funded. In particular we need an increase to the instrument repair and tuning account (5690) to extend the useful life of the $130,000 in new pianos purchased for the SPArC (6 pianos total, including a new Steinway B Grand). The remaining pianos in our fleet have an average age of more than 30 years each (several are more than 50 years old). Instruments of this age should simply be replaced, but this would cost another $400,000-500,000. Since we can assume this is cost prohibitive, tuning and repair becomes all the more important. Two tunings per semester for each of the 11 pianos in the fleet requires a tuning budget of $4400 per year. This is the same account used to maintain band and orchestra instruments. Due to the age of our current set of instruments, we can expect to spend another $2000 maintaining these, totaling $6400 for the year. Also, now that we are back in our native habitat—a music/theatre building—we are back to full strength in terms of ensembles with two choirs, concert band, jazz ensemble, orchestra, and drumline (with seasonal ensembles of Marching Band and Drum and Bugle being added this year). Each of these groups needs music to perform (photocopying is illegal, after all). A reasonable music budget for each group is $800 a year, for a total of $6400. This, added to funds for instructional supplies (white board markers, etc), makes a round $7000 in the 4310 account for supplies. With the reinstatement of the College Orchestra comes the critical need for replacement orchestral percussion instruments, given that most of the current instruments were purchased for the original construction of the SAM building in 1955. A set of 5 timpani ($16,529 top priority), xylophone, vibraphone, bass drum, chimes, glockenspiel, concert snare, and piati (concert cymbals) will total more than $22,000. This total could be spread across several years, though the timpani will need to be purchased all at once.

For the Jazz Ensemble program specifically: The Jazz Ensemble would like to purchase a bass trombone. This is an essential instrument in the published repertoire, but one that students rarely own. Purchasing a bass trombone for the program will enable us to fully flesh out the ensemble sound and achieve a true “big band” orchestration.

Getzen 1062FD Eterna Series Bass Trombone - $3355

[http://www.wwbw.com/Getzen-1062FD-Eterna-Series-Bass-Trombone-464533-i1436781.wwbw](https://owa.kccd.edu/owa/redir.aspx?SURL=IrgPsLVSvYM302XMJS3ewil9nUKjUlX9VqHUtslvcXU0vR7MUb3SCGgAdAB0AHAAOgAvAC8AdwB3AHcALgB3AHcAYgB3AC4AYwBvAG0ALwBHAGUAdAB6AGUAbgAtADEAMAA2ADIARgBEAC0ARQB0AGUAcgBuAGEALQBTAGUAcgBpAGUAcwAtAEIAYQBzAHMALQBUAHIAbwBtAGIAbwBuAGUALQA0ADYANAA1ADMAMwAtAGkAMQA0ADMANgA3ADgAMQAuAHcAdwBiAHcA&URL=http%3a%2f%2fwww.wwbw.com%2fGetzen-1062FD-Eterna-Series-Bass-Trombone-464533-i1436781.wwbw)

Fender Standard Jazz Bass Guitar - $599

[http://www.musiciansfriend.com/bass/fender-standard-jazz-bass-guitar](https://owa.kccd.edu/owa/redir.aspx?SURL=jtKxMbEDodaRtbXUSK0XHCrKeXQTUp-Y_ZJ8OXgFEj00vR7MUb3SCGgAdAB0AHAAOgAvAC8AdwB3AHcALgBtAHUAcwBpAGMAaQBhAG4AcwBmAHIAaQBlAG4AZAAuAGMAbwBtAC8AYgBhAHMAcwAvAGYAZQBuAGQAZQByAC0AcwB0AGEAbgBkAGEAcgBkAC0AagBhAHoAegAtAGIAYQBzAHMALQBnAHUAaQB0AGEAcgA.&URL=http%3a%2f%2fwww.musiciansfriend.com%2fbass%2ffender-standard-jazz-bass-guitar)

Instrumental Music Folders - 75 x 11.95 = 896.25

[https://www.jwpepper.com/Model-3501-Instrumental-Folder/2047231.item#.VfHFg2A-Bqw](https://owa.kccd.edu/owa/redir.aspx?SURL=0TXUYUOt3y-nCgO82VdFxN5zfrGhqfsCfyMfUB6YZOY0vR7MUb3SCGgAdAB0AHAAcwA6AC8ALwB3AHcAdwAuAGoAdwBwAGUAcABwAGUAcgAuAGMAbwBtAC8ATQBvAGQAZQBsAC0AMwA1ADAAMQAtAEkAbgBzAHQAcgB1AG0AZQBuAHQAYQBsAC0ARgBvAGwAZABlAHIALwAyADAANAA3ADIAMwAxAC4AaQB0AGUAbQAjAC4AVgBmAEgARgBnADIAQQAtAEIAcQB3AA..&URL=https%3a%2f%2fwww.jwpepper.com%2fModel-3501-Instrumental-Folder%2f2047231.item%23.VfHFg2A-Bqw)

**For the new Commercial Music program: The proposed budget for Studio A and Studio B (below) will allow the most flexibility and opportunity for students to acquire skills on industry-standard recording and production technology. The dual-studio model offers students concurrent and complimentary learning environments to work in larger studio environment and more compact/mobile setting. These workstations reflect dominant models of today's recording practices. The acquisition of gear, such as the SSL XL Desk, provides students with world-class technology, familiarizing them with an interface used by professionals at the international level. Such an investment will also contribute to the production of incredibly high quality recordings of College ensembles.**

Studio A (main studio in PAC 115B)

Gear Model Price

|  |  |  |
| --- | --- | --- |
| Computer | Mac Pro 6 Core Dual GPU | $3699 |
| Display | 27” display | $949 |
| Keyboard/mouse | Apple | $100 |
| Monitors | Dynaudio BM15A | $2000 |
| Mixing Console | SSL XL Desk | $20,000 |
| DAW | Pro Tools | $525 |
| Interface | UA Apollo 16 | $2999 |
| Microphones | Condensers: AT2035Rode M5 matchedRode NT1ADynamics: 3 SM58 ($100/pc)3 SM57 ($100/pc) 1 SM7bRibbon: Golden Age MK3 | $150$200$229$300$300$350$230 |
| Stands | Euro Boom 6 stands/cables | $250 |
| MIDI controller | Novation Impulse 49 | $299 |
| Analog Synthesizer | Korg MS-20Arturia Minibrute | $449$499 |
| Headphones | 2 Beyerdynamic DT770 ($199) | $400 |
| Acoustic treatment | Auralex Project2 | $750 |
| Snake | SATSS 16 channel snake | $219 |
| Desk | AZ Pro Studio Workstation | $1589 |
| Total |  | $36,351 |

Studio B (mobile unit in PAC 115)

Gear Model Price

|  |  |  |
| --- | --- | --- |
| Display | 27” display | $949 |
| Keyboard/mouse | Apple | $100 |
| Monitors | KRK RP8G3 | $500 |
| Console | Mackie Control | $0 |
| Interface | RME Fireface 800 | $250 (repair on existing gear) |
| Compressor | EL8 Distressor | $1349 |
| Mobile Workstation | Studio RTA producer station | $499 |
| Total |  | $4596 |

Grand Total: $40,947

**VI. Conclusions and Findings:**

Present any conclusions and findings about the program. This is an opportunity to provide a brief abstract/synopsis of your program’s current circumstances and needs.

The BC Music program is growing and improving at an amazing rate, as a result of the infusion of new, dynamic faculty and the inspiration of our beautiful facility. Thanks are definitely due to President Christian and her team for supporting the development of the ADT in Music and giving our program an opportunity to grow. Such progress makes us all the more impatient to see our program truly meet its potential. This will require significant additional resources, but with our success comes also an opportunity for the college to benefit from the positive reaction of the community to our public performances. As we consider placing a bond issue before the voters in the future, the Music program can be a powerful vehicle for underscoring the quality of BC throughout the surrounding community.

**VII. Forms Checklist (place a checkmark beside the forms listed below that are submitted as part of the Annual Update):**

[x]  [Best Practices Form](http://committees.kccd.edu/bc/committee/programreview) **(Required)**

[x]  Curricular Review Form **(Instructional Programs Required)**

[ ]  [Certificate Form](http://committees.kccd.edu/bc/committee/programreview) **(CTE Programs** **Required)**

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[x]  [Faculty Request Form](http://committees.kccd.edu/bc/committee/programreview) [x]  [Classified Request Form](http://committees.kccd.edu/bc/committee/programreview) [x]  [Budget Form](http://committees.kccd.edu/bc/committee/programreview)

[ ]  Professional Development Form [x]  [ISIT Form](http://committees.kccd.edu/bc/committee/programreview) [x]  [Facilities Form](http://committees.kccd.edu/bc/committee/programreview) (Includes Equipment)

[ ]  Other: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_